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**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 26

JUNE, 1973

Number 10

New Titles for Children and Young People

Aliki. *The Long-Lost Coelacanth and Other Living Fossils*; written and illus. by Aliki. T. Y. Crowell, 1973. 26p. Trade ed. \$3.75; Library ed. \$4.50 net.

R Both the text and the illustrations show clearly the excitement that gripped scientists when the discovery of a coelacanth was reported in 1938. Written with clarity, 2-4 the simple text gives a clear explanation of how fossil finds enable naturalists to recognize living fossils, and mentions some of the familiar creatures that—although they may have changed in size—are essentially the same as their ancestors of millions of years ago.

Annixter, Jane. *Sea Otter*; by Jane and Paul Annixter; illus. by John Hamberger. Holiday House, 1972. 63p. \$3.95.

R Although this describes the life of one sea otter, Lutra, from birth to maturity, it is so much compounded of general observations that it is more a study of otters 5-7 than of Lutra. The text describes birth, maternal care, eating habits, avoidance of predators, group activity, mating, et cetera. The writing is smooth and direct, almost vivid, but is marred by imputing human thought processes to the otters occasionally: Lutra's mate "... took all their joys for granted, as if she had known from the beginning that they were destined to be mates ...", "Lutra had a hero-worshipping pup to worry about," "Lutra could not bear it ...". The book makes a strong point of the decimation of the otter by man, its climax of action coming at the close, when an organized "spearing surround" of Aleut hunters close in on the otter band and leave Lutra without a mate.

Averill, Esther Holden. *Captains of the City Streets; A Story of the Cat Club*; written and illus. by Esther Averill. Harper, 1972. 147p. Trade ed. \$3.95; Library ed. \$3.79 net.

Ad Sinbad and The Duke are vagrant cats, independent and nonconforming, who find a home in an area called Little Old New York. They discover that several 2-4 neighborhood cats have banded together in a formal society and stubbornly refuse to comply with the rules of the Cat Club although it is clear that they would be welcome despite their rough ways. Then they take a new feline, Little Mac, under their care and—softened characters—are so anxious to see that Little Mac is accepted that they too join the club. Both the illustrations and the story have a gentle, cozy quality, and the animal characters are appealing although their story moves slowly.

Barton, Byron. *Applebet Story*. Viking, 1973. 28p. illus. \$3.95.

On each page, a letter and a word are related to the events that are shown in the illustrations. An APPLE falls because of a BLOW (wind) and is wafted to the CITY and falls DOWN on top of ELEVEN desserts a waiter is carrying.

NR In his FURY he dumps the lot in the GARBAGE . . . and so on. The pictures
3-5 are in rough cartoon style, and while there may be some interest in the nonsensical
yrs. story, there are words—like “eleven”—which are not objects, words that stand
for concepts, sounds, et cetera. An Indian is shown in feathered headgear, rescuing
the apple after a dog has knocked it out of the garbage can, a page to reinforce
stereotype as well as one that connotes unsanitary practice. Since there are many
good alphabet books, including some that are humorous as well as effective for
learning, this seems redundant.

Behrens, June. *How I Feel*; photographs by Vince Streano. Elk Grove/Childrens Press,
1973. 38p. Trade ed. \$5.19; Library ed. \$3.89 net.

A few lines of print face each full-page photograph, the first-person text expressing
M emotional reactions to situations or events. “Happy makes you want to jump up
3-6 and down. You feel so good inside. I am happy when I win the game. When do
yrs. you feel happy?” or, “Sometimes I’m afraid in the dark. I feel all alone. I think
about noises and things. Everything is all right when my mom kisses me good night.”
While the situations are familiar ones and the book can serve as an impetus for
discussion, the treatment is so superficial as to limit severely its usefulness.

Black, Irma (Simonton). *Is This My Dinner?* illus. by Rosalind Fry. Whitman, 1972. 28p.
Trade ed. \$3.25; Library ed. \$2.44 net.

“Is this my dinner?/A knobby bone?/That’s nothing that I want to own./Then who’s
Ad it for?/Who’s running up?” On the next page, “A wagging, panting, bouncy pup.”
3-6 The pattern is used to show what many familiar animals eat, and ends with a balanced
yrs. meal that is consumed down to the last drop of milk. Small children will undoubtedly
enjoy the game, especially in being able to guess the answer before the turn of
the page. The pattern isn’t used consistently and the device is not new, but the
rhyming text, the subject, and the attractive pictures are appealing.

Blue, Rose. *Nikki 108*; illus. by Ted Lewin. Watts, 1973. 49p. \$4.95.

Eleven years old, Nikki lived on 108th Street, and she wrote “Nikki 108”
Ad everywhere she could. Her father had deserted the family, her mother worked,
5-7 and Nikki had been brought up by her brother, Don. Don was a school dropout
and had become a drug addict; when he died of an overdose, Nikki looked with
new censoriousness at what had happened to most of the people in his gang. Only
one had prospered, and from this friend Nikki got the advice that gave her the
courage to accept her teacher’s suggestion that she enter a science honors program.
Her mother felt it was useless, but Nikki decided to try. The story ends with her
signature in her new notebook: “Anita Phalen,” undoubtedly intended as a signifi-
cant rejection of the old “Nikki” but, like so much of the story, so purposive
as to be obtrusive. The writing style is adequate, the illustrations handsome; the
book is weakened, however, by a quality of stiff contrivance.

Brook, Judy. *Tim Mouse and the Major*; written and illus. by Judy Brook. Lothrop, 1973.
38p. Trade ed. \$3.95; Library ed. \$3.78 net.

First published in Great Britain, the story of a mouse who meets a Major from
Ad the Life Guards, plumed helmet, sword, and all. Ordered to proceed to headquarters,
K-2 Tim obliges; the Major there instructs the baffled mice to prepare to meet the enemy.
(What enemy, they wonder.) Drilled, exhausted, the mice go forth, meet a detach-
ment of Guards and discover, when the latter fall over, that they are just toy soldiers.
With great effort the mice place the toys where their owner can find them and
go off happily to their homes and their wonted quiet ways. While the plot is slight,

it is logical within the concept of the fantasy, and the combination of toy and animal should intrigue small children. The watercolor illustrations are rather repetitive but they have a bucolic appeal.

Burchard, Marshall. *Johnny Bench*; by Marshall and Sue Burchard. Putnam, 1973. 96p. illus. \$3.86.

Ad 3-5 A biography of the baseball star that concludes, although a few pages are devoted to Bench's other activities, with the record of his career through the 1970 World Series. Short sentences and very large print make the text easy to see and to read. The writing is not adulatory, but it is weakened by a flat, tepid quality. The first two chapters are devoted to Bench's childhood and school years, emphasizing his father's encouragement of the boy's interest in baseball and Bench's prowess as a high school athlete. Although this contains fewer descriptions of actual play than do most sports biographies, it concentrates on the subject's baseball career.

Cassedy, Sylvia, ed. *Moon-Uncle, Moon-Uncle*; Rhymes from India; selected and tr. by Sylvia Cassedy and Parvathi Thampi; illus. by Susanne Suba. Doubleday, 1972. 32p. \$4.95.

R 3-6 yrs. Although some words (roti, ghee, Divali) will have to be explained to small children (the footnotes provide definitions) most of the language and the concepts in this delightful collection are quite comprehensible. While a few modern poems are included, the rhymes are largely the traditional nursery rhymes of India. A preface explains the bases on which choices were made and discusses the differences between these rhymes and those with which English-speaking children are familiar; for example, the importance of the family rather than the individual is reflected in the frequent references to family members. The verses and game songs have humor and rhythm; the line and water color illustrations have both vigor and delicacy.

Cohen, Daniel. *How Did Life Get There?* illus. with photographs; drawings by Paul Frame. Messner, 1973. 96p. Trade ed. \$5.50; Library ed. \$5.29 net.

Ad 4-6 Scientists have used new or newly-sterile volcanic islands to study the accrual of flora and fauna; here the author examines Krakatoa and Surtsey to report on surveys of life-forms and dispersal. The description of the evolution of a balanced ecology from the first seed or bacterium to be wafted to the bare rock is not as vivid as it is in Selsam's *Birth of an Island*, but it is accurate and adequately written. The text also discusses the plant and animal life of the Galapagos Island and the animals of Australia, and the theories of natural selection and dispersal; a final chapter describes briefly some of the problems of disruption of a balanced ecology by introduction of a foreign species. An index is appended.

Coombs, Charles Ira. *Be a Winner in Baseball*. Morrow, 1973. 127p. illus. Trade ed. \$4.25; Library ed. \$3.74 net.

R 5-7 A short history of the game and a chapter on training and practice are followed by separate chapters on the various skills of game play: pitching, catching, hitting, base-running, and playing the infield and outfield. The advice is sensible, the coverage good, the writing style informal and lively. An index is appended.

Cormack, Margaret, ed. *Voices from India*; ed. by Margaret Cormack and Kiki Skagen. Praeger, 1972. 280p. illus. \$8.

Short stories and excerpts from longer works, interviews, legends, articles, poems,

R 8- and journal articles are used to give a picture of the complexity and diversity of life in India today and of the heritage of the past. Most of the writers are Indian, and the book gives a broad range of viewpoints. The editor gives good background material at the beginning of the book; an epilogue that describes the political situation of today precedes a glossary, index, chronology of Indian history, and a list of suggestions for further reading, with an asterisk used to denote those titles that are available in paperback.

Curtis, Richard. *Ralph Nader's Crusade*. Macrae, 1972. 136p. \$4.95.

R 7-10 Ralph Nader learned, at Harvard Law School, that "They were training us to be experts in servicing big businesses," while he felt that pressing social problems could and should be served by lawyers. He was still at Harvard when he wrote "American Cars: Designed for Death," and from this interest came his book *Unsafe at Any Speed* which brought on the harassment by General Motors that put Mr. Nader in the national spotlight. Some of the other areas of Nader's investigations: air pollution, food additives, nursing homes, mine safety, and the malpractice in government agencies and big businesses. The writing is brisk, serious but not formal; the material is well-organized, the subjects important.

De Cesco, Frederica. *The Wind of the Camargue*; tr. by Stella Humphries. Day, 1973. 191p. \$5.95.

Ad 7-10 Estella had always known that her paternal grandparents had cast off her father for marrying beneath him. Long motherless, she was sixteen when her father died and was determined to ask no help. The only life she had known had been the life of the French Camargue, rough and free, and she was bent on taking her father's place. If he could be a keeper of the cattle, so could she. She was also aware that tourism was encroaching on the Camargue's way of life and that she might have to concede. But Estella had her chance; she tried and was successful. Although her prowess as a cowgirl is shaped to some extent by accident, she does succeed—and the book ends realistically but abruptly with her realization that she cannot continue to be alone and free. The setting is intriguing, but the book is weakened by the introduction of a romantic character, a gypsy lad, and by a style that occasionally becomes ponderous.

Eberle, Irmengarde. *Pandas Live Here*. Doubleday, 1973. 62p. illus. \$4.95.

R 3-5 Photographs of pandas are always captivating, and here they are set off by spacious format and serve to ornament rather than to illustrate the text. The writing style is matter-of-fact, and the continuous text gives information about the panda's habits and habitat—as much as is known—and about the acquisition of specimen animals for exhibits and for zoos.

Ellentuck, Shan. *Yankel the Fool*; written and illus. by Shan Ellentuck. Doubleday, 1973. 100p. Trade ed. \$4.95; Library ed. \$5.70.

R 4-7 A charming humorous tale, episodic in structure, is told in an easy, colloquial style in the oral tradition. Yankel is known to be the village fool, and he stumbles from one contretemps to another as he is contemptuously dismissed by his fellow citizens. In desperation he has turned to a life of crime when a wonder-working Rabbi comes to town and manages to convince everyone that Yankel is an unrecognized sage and scholar. For independent reading, for reading aloud, and as a source for storytelling, this is one of the nicest noodlehead tales in a long while.

Ellis, Ella Thorp. *Celebrate the Morning*. Atheneum, 1972. 177p. \$4.95.

R
7-9 Living on welfare, fourteen-year-old April has the heavy burden of caring for her quiet, withdrawn mother and wondering how she can avoid foster care if anything goes wrong. When her mother is hospitalized with pneumonia and then is sent to an institution that specializes in schizophrenia, April is frightened and heartsick. The man who lives next door becomes her temporary guardian and Allen, the boy who has become interested in April, stands by her, accepting her mother's condition. Visiting her mother, April is at first despairing, but she begins to see signs of improvement and the possibility that, as her mother puts it, she can "celebrate the morning without props." The picture of a disturbed person is drawn with gentle understanding, and April's reactions are realistic; the writing style is not even but very good at its best, and the characters are drawn with enough depth to make the changes in their behavior, especially true of April, natural and convincing.

Engdahl, Sylvia Louise. *Beyond the Tomorrow Mountains*; illus. by Richard Cuffari. Atheneum, 1973. 257p. \$6.95.

R
6-9 A sequel to *This Star Shall Abide*, a science fiction story set in the future, this takes the young protagonist Noren farther along the path of education for leadership. In a remnant-civilization, the scholar-leaders have to keep secret from the villagers their technological and scientific knowledge. Here the action springs from a crisis situation in which Noren must go to help found another city on the forbidding other side of the Tomorrow Mountains, an experience that tests Noren's courage and faith. More than most science fiction writers for young people, Engdahl's books are concerned with individual motivation and ethical conduct; the writing style is often heavy and therefore the book moves slowly, but it offers depth and provocative ideas for the mature reader who wants more than just action.

Farmer, Penelope. *Castle of Bone*. Atheneum, 1972. 151p. \$4.25.

R
5-7 How odd. Nothing was in the cupboard except Hugh's wallet, yet there was a noise. A bumping noise, and a squealing accompaniment. That was how the children first discovered the magic of the cupboard: anything in it reverted to an earlier stage of existence, and the pigskin wallet had become a pig. This is part of an adroitly-constructed fantasy, the other being the recurrent dreams Hugh has each night of the castle of bone, a series of adventures in which his friends play roles. The culmination of the fantasy is in the metamorphosis of one of the children, Penn, who emerges from the cupboard as an infant; the only way he can be rescued is for the others to go into the cupboard. Taut, intricate, with philosophic overtones that can add to a reader's pleasure but are not necessary for the appreciation of an imaginative and well-written tale.

Fisher, Leonard Everett. *The Death of Evening Star; The Diary of a Young New England Whaler*; written and illus. by Leonard Everett Fisher. Doubleday, 1972. 121p. \$3.95.

Ad
5-8 The core of the story is the diary of fourteen-year-old Jeremiah Poole, who shipped as an apprentice seaman on a whaler in 1941. The journal is a catalog of evils—death, murder, whippings, blackmail, and shipwreck—with some descriptions of whaling procedures; Jeremy, put ashore because of illness, is the only survivor of the crew. The diary is prefaced by an account of how it came into the "author's" possession, an eerie tale of a ghostly figure who delivered the book one stormy night. It is followed by the narrator's description of how he later hunted for validation and could find no record of the existence of the ship *Evening Star*. While the gloomy

tale is full of action, the action is all at one level, and the real author's achievement in incorporating period material and authentic details of shipping and whaling is almost obscured by the relentless aura of doom and plethora of violence.

Fox, Michael. *The Wolf*; illus. by Charles Frace. Coward, 1973. 95p. \$4.95.

R
5-8 Although the narrative framework of the text and the use of names for a family of wolves lend a fictional aura to the text, this is a book that is primarily informational. It follows the wolves Shadow and Silver from the birth of a litter through the first year of their cubs' lives, giving a sequential picture of the care and training of the cubs, the ways in which the young learn to avoid danger, hunt, and acquire the approved patterns of behavior. The author, an authority on animal behavior, is particularly explicit about the familial affection and the sharing that exist among wolves, animals whose behavior belies their reputation for ferocity. The writing style is dry but the material is interesting and the details authoritative.

Gantz, Charlotte Orr. *Boy with Three Names*; illus. by Ted Lewin. Houghton, 1973. 168p. \$4.95.

Ad
5-7 Firefly is thirteen, a Guayami Indian of Panama, and his people cling to the rituals and traditions of the past. Fatherless, Firefly has no man to teach him the skills he needs for acceptance and status, but his persistence and courage garner enough support from others to make his uncle (an unsympathetic guardian who has dutifully taken Firefly's mother as his second wife when she became a widow) relent. Firefly passes his tests of manhood and finds a bride. The setting is interesting and the details of the Guayami culture fascinating, but the story as a story is hampered by the plethora of such details, so that the action and the characters are of less interest than the tribal patterns.

Gray, Genevieve. *The Seven Wishes of Joanna Peabody*; illus. by Elton Fax. Lothrop, 1972. 61p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad
3-5 Joanna's mother works, and her sister Duvelle—who is supposed to be taking care of the baby—always runs off to be with her boyfriends and leaves Joanna with their little brother and the housework. One day a comfortable, chuckling woman announces from the television set that she's Joanna's Special Spirit and that Joanna has won the Seven Wish Sweepstakes. Joanna is at first incredulous, but her first wish (the dishes are magically done) is granted and she believes. She learns by experience not to wish for too much and, with her Special Spirit's advice, to wish for things for others. Duvelle marries, Mama gets a better job, the tenement they live in is beautified, and Joanna spends her last wish on medication for the Special Spirit, who has trouble with aching knees. There's humor in the story, good use of Black English, and a clear picture drawn of the vicissitudes of ghetto life. The book is weak only in the fantasy element, despite the fact that the conversations between Joanna and her Special Spirit, Aunt Thelma, are amusing.

Haskins, James. *Religions*. Lippincott, 1973. 157p. \$4.95.

R
6-9 A measured and objective survey of five faiths: Buddhism, Christianity, Hinduism, Islam, and Judaism. The text gives both the historical developments of each religion, including modern practices, sects within them, and founders or major leaders, and also discusses some of the differences in their attitudes about questions of ethical behavior and mores. The descriptions are not comprehensive, but they include major holy days and ritual practices. The writing is serious and straightforward; the book serves as a good introduction to the subject. A bibliography and an index are appended.

Hildick, E. W. *The Active-Enzyme Lemon-Freshened Junior High School Witch*; illus. by Iris Schweitzer. Doubleday, 1973. 207p. \$4.95.

NR
5-6 As do so many books about children who dabble in witchcraft as a game, this concerns a girl who finds a book on the arts of that occupation. Alison, who is twelve and imaginative, finds a corner of the house where she thinks her activities will not be observed, but a younger sister ferrets her out. Soon little Jeannie is participating, and tells their parents, who think it is funny. When Alison's best friend joins the game, the half-serious girls become intrigued by the peculiar behavior of a neighbor—and so the girls are instrumental in solving a major theft. There is always humor in Hildick's writing; here it is the elaborate rituals and amusing substitutions for cult objects in which the humor lies. The story, however, goes aimlessly along until the final episode, which is quite unconvincing and melodramatic.

Hoban, Lillian. *The Sugar Snow Spring*; written and illus. by Lillian Hoban. Harper, 1973. 39p. Trade ed. \$3.95; Library ed. \$3.79 net.

Ad
4-6
yrs. Oscar Mouse and his father have thought of several ways to outwit the barn cat and get food, but they haven't yet found a way to keep the cat out of the straw long enough to get straws for a basket. The basket is to be made for an expected addition to the family. Oscar is twice rescued by an Easter Rabbit, but his parents receive his report with dubiety. Father disappears, returns with an Easter basket given him by the rabbit, who has asked him to take the basket home and save delivery time. Plump (he had had to eat his way out of a pile of grain) and safe, Oscar's father has arrived home just in time to see his second son and just in time for the Easter basket to serve as a bed. An amiable story, pleasantly illustrated (although the basket changes from yellow to blue) but a little crowded by the cat-and-safety, Easter rabbit, and new baby aspects of the story line.

Hollander, John. *The Immense Parade on Supererogation Day and What Happened to It*; illus. by Norman MacDonald. Atheneum, 1972. 60p. \$5.50.

M
3-4 Not a story, but a description of a parade and its watchers, with one piece of plot: the immense parade meets, halfway through the book, another parade. Turn the book upside down, and you have the same thing. Two parades, and they collide, mid-book. The drawings are sophisticated, in harmony with the tongue-in-cheek text; the format is juvenile for the reader who can appreciate the fun being poked at militaristic groups and other inveterate parade participants. There's some duplication in the two situations, some humor in the writing, but it's a letdown when the parade suddenly ends with the collision, whichever parade you begin with.

Hood, Robert. *Let's Go to a Baseball Game*; illus. by Paul Frame. Putnam, 1973. 46p. \$2.86.

M
3-5 A fictional framework is used to describe a baseball game: Eric, his sister Carol, and their parents go to a major league game. It's the first for Eric, although he plays in the midget league; Carol knows virtually nothing, and her ignorance of the game is used to give information in a contrived fashion. So, too, are Eric's imaginings of the clubhouse ("Each player had a four-legged stool, a footlocker, shelves, hooks and hangers for his clothes.") The book describes a game adequately, but the use of dialogue as a vehicle for information becomes burdensome, and the descriptions are framed by mediocre fictionalization. The story ends, "It was almost too much to understand at one time," which seems an odd conclusion for a child who plays league ball, "But he would have many days to think about his first big-league game. And he would have many more days to dream about all the games

to come." A glossary is appended, as are a list of "Other Things to Do . . . " while reading the book, and a list of three other books about baseball, two published by Putnam.

Howells, Mildred. *The Woman Who Lived in Holland*; illus. by William Curtis Holdsworth. Farrar, 1973. 26p. \$3.95.

Ad K-2 A poem from the turn of the century is illustrated with flat, clean pictures that have some action but none of the humor of the text. The verses describe the little woman who had such a passion for scrubbing that she scrubbed the whole village and even scrubbed the features off some children's faces. Finally she was swept off by a wind and vanished in the sky, whose stars she had felt could do with her ministering hand. "Since then, it's said, that each twinkling star/ And the big white moon shine brighter far/ But the neighbors shake their heads in fear/ She may rub so hard they will disappear!" Mildly funny, slight, and rather static.

Hunter, Kristin. *Guests in the Promised Land*. Scribner, 1973. 133p. \$4.95.

R 7-10 Eleven short stories examine facets of the problems of the black child in a white world. Some of the problems that face the protagonists are, of course, those that any child faces in growing up, but they are intensified and sharpened by being black. The title story, about a group of boys who are invited to spend a day at a white country club, exposes the superficiality of a "charitable" gesture; "Two's Enough of a Crowd" is a tender love story; in "Hero's Return" a young teenager who is a fringe delinquent learns a forcible lesson from an older brother who is just out of jail and determined to keep his younger brother from following in his path. The collection has vitality and variety, the stories ranging broadly in tone and mood.

Hutchins, Carleen Maley. *Who Will Drown the Sound?* illus. by Arthur Schaffert. Coward, 1972. 46p. \$3.86.

Ad 2-4 A book about sound, hearing, and noise pollution is illustrated with effective diagrams. The text is dry, informative, and straightforward in style, save for the last sentence, "Can you think of ways to help?" Explaining the way sound travels, the author describes the effect on the human eardrum of high-decibel sounds, and discusses the ways in which architects and engineers are working to cut down noise pollution. Although the text mentions cutting down sound as one of the three solutions to noise pollution (the other two are reflection and absorption) it does not discuss voluntary reduction of noise; perhaps the last sentence, which is jarring because of its change of tone, is meant to instigate investigation or discussion on the part of readers.

Jameson, Cynthia, ad. *The Clay Pot Boy*; illus. by Arnold Lobel. Coward, 1973. 56p. \$4.29.

R K-2 A favorite tale for storytellers is nicely adapted here and given added dimensions by the illustrations. Lobel's clay pot boy *looks* like a piece of pottery, and he grows larger and larger as he goes on his voracious path. Baked in an oven by an old couple who are childless and want a son, the clay pot boy demands food, food, and more food. Having eaten all the food there is, he eats the old couple. And a hen. And a bull. And a woodchopper with his ax. And a farmer and his wife. And a barn, which is only a mouthful for the now-gigantic creature. When he meets a goat, the clay pot boy makes his usual threat, but the goat is more clever than he and manages to smash the clay. All the meals step out, brisk as ever, leaving the barn standing amidst a rubble of clay. A competent retelling of a good tale and illustrations that are more than competent.

Jones, Hettie, ad. *Longhouse Winter*; Iroquois Transformation Tales; illus. by Nicholas Gaetano. Holt, 1972. 32p. Trade ed. \$5.95; Library ed. \$5.59 net.

Ad 5-6 Four Iroquois transformation tales are retold in a book illustrated with interesting but distracting paintings that are stylized and geometric. The first story is about a young brave who becomes a robin and the harbinger of spring, the second about a beautiful girl who loves a fish-prince and joins him in his watery home; the third is an explanation of how some murdering Indians became snakes, the fourth about the young man who was so kind to the fauna of the woods that they brought him back to life when he had been scalped and killed. The stories can be used as a source for storytelling, but they are told here in a style too solid and sedate to read aloud well.

Kerr, Judith. *When Willy Went to the Wedding*; written and illus. by Judith Kerr. Parents' Magazine, 1973. 46p. Trade ed. \$3.95; Library ed. \$3.78 net.

M K-2 First published in Great Britain, a story that doesn't quite make it as either fanciful or realistic. What humor there is in the tale exists in the situation, and the development of that situation is plodding. The illustrations are lively, and the animals of the story may appeal to the read-aloud audience. Willy is told not to bring any of his many pets to his sister's wedding; he secretes a frog and a hamster and takes them along. The cat arrives, followed by three kittens, and then the dog comes in. The wedding reception is disrupted by the pets' cavorting. Only the groom supports Willy's desire to have his pets share in the event, so Willy goes home to get his goldfish so that they too may be in the wedding picture with which the story closes.

Kerr, M. E. *If I Love You, Am I Trapped Forever?* Harper, 1973. 177p. Trade ed. \$4.95; Library ed. \$4.79 net.

R 7-9 Sixteen-year-old Alan Bennett tells the story of a year of change and turmoil in his life. Most of the trouble comes from a newcomer, Duncan Stein, who seems at first to be destined for obscurity. "Doomed," the kids called him. Tall, thin, critical, totally uninterested in sports—Doomed even was going bald. But when Doomed started a newspaper inviting affection-bids from the unrequited, he soon became tremendously popular. Even Alan's girl, Leah, responded to Doomed. And adults liked him. Alan has his mind taken off his own troubles when he stumbles on evidence of Doomed's unhappy home life. As the author's first book, *Dinky Hocker Shoots Smack* did, this has strong characterization, affective relationships between young people and adults, and a resilient, sophisticated style of writing. It is less humorous but just as perceptive in exploration of attitudes, particularly in attitudes toward Jews and in the shifting attitudes in a peer group situation.

Kishida, Eriko. *The Lion and the Bird's Nest*; illus. by Chiyoko Nakatani. T. Y. Crowell, 1973. 22p. Trade ed. \$3.95; Library ed. \$4.70 net.

Ad 4-6 yrs. First published in Japan in 1960, a gentle story about an aging lion is illustrated with dramatic simplicity by an eminent Japanese artist. Jojo, King of the Jungle, was tired of chasing other animals to show his ferocity, his eyes were growing weak, he was sad. A small bird whose last nest had been ravaged asked for help, and Jojo gave her the use of his crown for a new nest, walking with head erect again to protect the eggs. When the birds were hatched, they played about the King of the Jungle with no fear, and the other animals saw this, and never again did they run away from the lion. Slight but appealing story, handsome pictures.

Lampman, Evelyn Sibley. *Go Up the Road*; illus. by Charles Robinson. Atheneum, 1972. 187p. \$5.50.

Ad
4-6 In a story about a Chicano family that goes north from New Mexico each year to follow the spring crops, the protagonist is twelve-year-old Yolanda, who never is able to complete the school year and longs for an education. Her father is not sympathetic to the organizers who are trying to improve the situation for migrant workers, and he is very bitter about the fact that his brother has married a city girl and settled in Oregon; but when he hears that his brother has died, he goes to visit the widow and leaves Yolanda to stay for a visit. Seeing how comfortable the life of her aunt and cousins is, and how they have been accepted by the community, Yolanda hopes that her father will agree to settle there—but he cannot get a job, and the family leaves. While she hopes for an education, Yolanda has no immediate prospects of getting one. The characters are convincing, and the book gives an objective picture of the problems in the lives of migrants who are also Chicano, and of the resistance and protest that are welling up among them today. Unfortunately, the story suffers as a literary entity in its service as a vehicle for descriptions of the problems.

Lewis, Shari. *The Tell it-Make it Book*; illus. by Boze. Tarcher/Hawthorn, 1972. 113p. \$4.95.

NR
K-3 A combination of stories and directions for craft projects related to the stories, most of which have an omniscient character called "Shari" who guides the animal characters. The stories are too involved for the preschool child, since they include dialect, jokes that demand an understanding of difficult words or allusions, or conversation that seems contrived to fit the illustrations or pave the way for the craft instructions that follow. There's a modicum of usefulness in crafts that are related to stories that may encourage participation, but the stories themselves are mediocre, and the projects are similar to material that can be found in other and better books on crafts.

Lifton, Betty Jean. *Children of Vietnam*; by Betty Jean Lifton and Thomas C. Fox; illus. with photographs by Thomas C. Fox. Atheneum, 1972. 111p. \$4.95.

R
5-9 A series of essays on children in different situations is illustrated by excellent photographs. Each essay focuses on a particular child but also gives facts about the situation; for example, "Street Children" describes those who have become vagrants because of the war, the aimless wandering, the organization into gangs, the way these children and young people eke out a living, and then gives a detailed account of nine-year-old Tung, who has run away from home to live in Saigon. The book discusses the Amerasian child, wounded children, orphaned infants, the mountain child, a member of the National Liberation Front, two little sisters of an affluent family whose lives have been comparatively little affected by the war, etc. The picture is candid, grim, and moving, the more so perhaps because the authors let the facts speak for themselves.

Mitchison, Naomi. *Sun and Moon*; illus. by Barry Wilkinson. Nelson, 1973. 93p. Trade ed. \$3.95; Library ed. \$3.80 net.

M
3-5 First published in England, the story of the twin children of Cleopatra and Mark Antony is written in a style that is far less adept than the author's writing for adults. The story is built around an incident in which Selene (called "Moon") secretly follows her brother Alexander ("Sun") to see the great Alexandrian lighthouse, the Pharos, and is scolded for her prank. The story ends with Cleopatra telling Moon about her own ploy, having used a carpet as a ruse to meet Julius Caesar,

who is referred to only as "a Roman general." Moon promises never to do anything so silly and dangerous again. A nice bit of history, but not adroitly fictionalized.

Moore, Eva. *The Cookie Book*; illus. by Talivaldis Stubis. Seabury, 1973. 64p. \$4.95.

R
3-5 Clear instructions and well-spaced print make the recipes, which are not complicated, easy to use. There are twelve cookie recipes included, each suggested for a "special day" of the month; for some cookies, a holiday shape (bells at Christmas) or color (red, white, and blue for the Fourth of July) are suggested. The list of utensils needed is given at the beginning of the text; terms are defined at the close.

Morris, Robert A. *Seahorse*; illus. by Arnold Lobel. Harper, 1972. 60p. (I Can Read Books). Trade ed. \$2.50; Library ed. \$2.92 net.

R
1-3 Very simply written, the continuous text describes the eating, mating, and living habits of the seahorse, and the way it avoids predators. Although some aspects of the seahorse's morphology are included, they are dealt with in connection with various facets—the fins in locomotion, the pouch in mating, the nose in eating, etc. The book contains, in exemplary fashion, enough information for the primary audience but not so much that young readers will be burdened.

Nødset, Joan L. *Come Here, Cat*; illus. by Steven Kellogg. Harper, 1973. 30p. Trade ed. \$3.50; Library ed. \$3.27 net.

Ad
2-4
yrs. Much as does Whitney's *Leave Herbert Alone*, reviewed below, this advocates the gentle approach in playing with animals. The story is slight, the illustrations humorous. The text consists entirely of a small girl's remarks to a cat that is coaxed to approach, chased, petted, unwittingly hurt and unwittingly hurting (girl pulls tail, cat bites girl, both in play), chased again, coaxed back, and cuddled.

Parker, Richard. *Paul and Etta*; illus. by Gavin Row. Nelson, 1973. 128p. \$4.95.

R
4-6 Girls were silly, Etta said, she wanted her parents to adopt a boy, preferably age nine, just like her. But the boy that was recommended was Paul, who was seven; his mother was dead and his father had disappeared. In both the picture that is drawn of the children's home where Paul has been living, and in the adjustment of the two children to each other, the author sees relationships with freshness and perception; for Paul, who is not unhappy but wants to be wanted, and for Etta, who is used to having her own way and all parental attention, there are advantages and disadvantages that emerge in the trial period. When Paul's father unexpectedly appears, the decision must be reviewed in a new light. Good dialogue and characterization, and a smooth, low-keyed style.

Parnall, Peter. *The Great Fish*; written and illus. by Peter Parnall. Doubleday, 1973. 42p. \$3.50.

Ad
K-3 A small Indian boy, visiting his grandfather's cabin in the autumn, sees the signs of the season and enjoys looking at his grandfather's belongings. Grandfather tells him the legend of the great fish that saved the tribe when they were starving, the salmon that came up the sparkling waters of the river to breed when the tears of troubled mothers added salt to the swift waters. The story ends, "But now, my son, a mother's tears are not enough," and the two stand at the door of the cabin looking at the polluted river. The drawings are meticulously clean and graceful, the writing style adequate; the book is weakened by being too broad: the grandparent-child relationship, the description of seasonal change, the "why" story,

and then the message of conservation, which does not come as naturally here as it did in the author's *The Mountain*.

Pelavin, Cheryl. *Ruby's Revenge*. Putnam, 1972. 28p. illus. \$4.29.

M
4-6
yrs. Nothing was going right for Ruby: somebody spoke to her during the spelling test, but it was Ruby who was given a zero for talking. Ruby muttered to herself that she wished Alice would disappear—and she did. One by one, Ruby disposes of the class and the teacher. She has a glorious time doing whatever she likes, but then she becomes lonely. She wishes so hard that they all would come back that she falls asleep; when she wakes, the teacher is scolding, but Ruby has learned her lesson of tolerance. No more disappearing-wishes. The illustrations are cluttered, the story slight and didactic. The characters are animals, Ruby a skunk and the others a porcupine, aardvark, armadillo, etc. While there is always some appeal to young children in animal characters, these seem to be chosen for their lack of familiarity and play static roles; there may also be some appeal in the king-of-the-hill role, but the achievement of it is contrived.

Pevsner, Stella. *Call Me Heller, That's My Name*; illus. by Richard Cuffari. Seabury, 1973. 183p. \$5.95.

Ad
4-6 Hildegard! Who wanted to be called Hildegard? Not Heller, and she resented the fact that Aunt Cordelia refused to call her "Heller." In fact, she resented Aunt Cordelia, who had come to stay with them and had just taken over her brother's household. Heller's sister Margaret had taken care of her since their mother died, and now Margaret was going to get married and leave her. And her best friend Wayne was ignoring her and spending all his time with a new boy in town. Tom-boyish Heller's pranks keep getting her into trouble, but by the time of her sister's wedding Aunt Cordelia has accepted her irrepressible niece as she is; she even calls her "Heller." The story is set in the 1920's, and while the period details give color to a lively story, there are some points in the narrative where the flapper-Charleston-Prohibition material seems obtrusively heavy. The basic story line and the characters are fairly patterned, but the incidental action is vigorous, the writing style sturdy, and the humor of some of the episodes appealing.

Pincus, Harriet. *Minna and Pippin*; written and illus. by Harriet Pincus. Farrar, 1972. 26p. \$3.95.

Ad
2-4
yrs. Satiated by too many toys, Minna is bored until she gets a new doll, a baby doll she calls Pippin. She takes excellent care of Pippin, takes her everywhere, and is demonstrative indeed after Mama tells her that baby dolls are made of "all your hugs and kisses, which are delicious." When passersby comment on her well-behaved doll, Minna trundles Pippin off saying, "What a good girl my little Pippin is." The story is slight, verging on the too-sweet, but the illustrations are the same bracing combination of the ingenuously wistful and the grotesque that is distinctively Pincus.

Prevert, Jacques. *Bim, the Little Donkey*; tr. by Bette and Harvey Swados; photographed by Albert Lamorisse. Doubleday, 1973. 47p. \$4.95.

NR
K-2 An oversize book with appealing photographs that are rather repetitious tells the story of a small donkey that was taken from his loving owner by the spoiled son of the grand caliph, "long, long ago, on an island in the Near East." Attempting to rescue the donkey, his owner, Abdullah, was jailed; then the little caliph was sorry, and the two boys joined forces to catch some thieves. Other children joined them, they all overtook the thieves' boat and entangled the men in the sails. Years

later, when the little caliph ruled, Abdullah became his prime minister and they saw to it that all the donkeys and children should always be happy. There is appeal in the animal character and in the action, but the latter is improbable and the former has almost-human thoughts ascribed to him. The writing style is flat—the book reads like a movie script with possibilities.

Priestley, John Boynton. *Snoggle*; illus. by Barbara Flynn. Harcourt, 1972. 158p. \$4.95.

M
4-6 Their parents away, three English children are alone in the house with their grandfather when they are visited by a creature from a just-landed spaceship. Egg-shaped and metallic, the being they call "Snoggle" has paws and eyes; it responds to their efforts to communicate by marching and dancing. Aroused members of the community track down the site; Grandpa and the children hide Snoggle and another creature they've rescued, and they send out thought-waves to the ship. Snoggle and Snagger are picked up and whisked off; later two of the children receive thought waves that enable them to see the ship's interior and its occupants. There's a nugget of pacific thought here, as the children's friendliness and the hostility of the neighbors are contrasted, but the story is otherwise flat and stilted: the adults stereotyped "hearty" English, the children mawkishly young for their stated ages, the science fantasy contrived, and the plot very slow-moving.

Robinson, Jean. *The Secret Life of T. K. Dearing*; illus. by Charles Robinson. Seabury, 1973. 126p. \$5.50.

Ad
4-6 T. K. is called "Teke," and his secret life is in the shack in the woods that he and his friends use as a clubhouse despite their nervousness about the taciturn hermit they call "Potato Tom." When Teke's grandfather comes to live with him, the old man resents the loving but fussy supervision of his daughter, Teke's mother. His secret life is in a part-time job and a vast consumption of food that his daughter disapproves of. Grandpa becomes an honorary member of Teke's club and inveigles the boys into helping Potato Tom, a hapless and harmless man whose property is threatened by confiscation for a park. Grandpa becomes ill, tries living alone, and decides that he can bear to be with his family if his daughter will stop treating him as a frail dependent. While the relationships are handled well, the story is weakened by an ineffectual plot: the situation is stretched into a story line. The characters are adequately drawn, the writing style a bit stiff save for the dialogue.

Rodrian, Fred. *Grandpa and the Swallows*; English tr. by Rachel Stewart; illus. by Werner Klemke. Warne, 1972. 34p. \$2.95.

NR
K-2 First published in the German Democratic Republic under the title *Die Schwalbenchristine*, a story with gay and vigorous illustrations describes a mission of mercy. Some swallows' nestlings are threatened when the wall on which the nest is perched is scheduled for imminent demolition. Christine, who is doggedly doing punitive homework, is called by the other children; she crisply decides that only firemen with a long ladder can help. The visit to the fire station is used for a didactic lesson on safety; the firemen are too busy putting out fires started by careless children. A crane operator tries unsuccessfully; finally Christine thinks of a helicopter. A worker picks Grandpa up, rides by motorcycle to air traffic control, Grandpa climbs down a swaying rope ladder, the swallows are saved, the wall comes down, and Christine goes back to her homework. The story is too crowded, the didactic note is obtrusive, the plot strains credulity; the story's only strength is in the theme of kindness to animals, its appeal in the illustrations (despite the violent pink of the faces) and in the frenetic action.

Sattler, Helen Roney. *Jewelry from Junk*; written and illus. by Helen Roney Sattler. Lothrop, 1973. 95p. Trade ed. \$4.25; Library ed. \$3.94 net.

Ad 4-6 Directions for making jewelry from tin cans, bottle caps, chicken bones, wire, paper, leather, bread, seeds, plastic bottles, and so on are given in step-by-step instructions that are clear, numbered, and adequately illustrated, with a list of objects needed preceding each set of instructions. The general listing of materials and tools includes a safety razor, drill, and coping saw; no safety warnings are included. The jewelry as pictured is clearly junk jewelry, but this is useful fodder for the craft-minded child. An index is appended.

Schick, Eleanor. *Peter and Mr. Brandon*; illus. by Donald Carrick. Macmillan, 1973. 30p. \$4.95.

Ad 2-3 Peter is left with the Brandons, who are elderly neighbors, when his parents leave because of Grandma's illness. Although he misses them, Peter has an interesting day when he goes with Mr. Brandon to peddle toys. There's the fun of helping with sales, a picnic lunch, a stop at a playground, a look at a construction site, and having a hot dog on the way home. The story is realistic but has no focus, ending with Peter walking home with Mr. Brandon and another neighbor; the tone is affable but never stirring.

Schwartz, Alvin, comp. *A Twister of Twists, A Tangler of Tongues*; Tongue Twisters collected by Alvin Schwartz; illus. by Glen Rounds. Lippincott, 1972. 125p. \$4.95.

R 4-7 The scraggly figures of Glen Rounds' illustrations add humor to an entertaining collection of tongue twisters, some as brief as the unvanquishable "Peggy Babcock" (try saying it five times, quickly) and some that are story poems. Not a book to read cover to cover, but a rich source for browsing, this concludes with tongue twisters from other languages: the original, the phonetic spelling, and the translation.

Selsam, Millicent Ellis. *A First Look at Leaves*; by Millicent E. Selsam and Joyce Hunt; illus. by Harriett Springer. Walker, 1972. 32p. Trade ed. \$3.95; Library ed. \$3.87 net.

Ad 2-3 A very simple book with well-integrated text and pictures uses repetition and comparison to encourage observation of differences in leaves, and concludes with pictures of familiar tree-leaves and instructions for making leaf prints. The text is a bit more stilted than the texts of Mrs. Selsam's books usually are, and there are occasional statements that may not be as clear as her explanations usually are; for example, "When the water and minerals get to the leaves, they are used to make food for the whole plant," which hints at photosynthesis but doesn't explain how the water and minerals "make food."

Slote, Alfred. *Hang Tough, Paul Mather*. Lippincott, 1973. 156p. \$4.95.

R 4-7 When Paul begins his story, he is in the hospital and talking to his doctor. Very deftly the author makes it clear that Paul's prime interest in life is baseball; he's been a star batter on two Little League teams, and has just moved to town. Paul's retrospective account is without sentimentality or self-pity, but the tragic fact is that he has leukemia and knows it. He has, against orders, seized a chance to play baseball and it has exhausted him. There are some baseball scenes, but these are balanced by the family sequences and the conversations between Paul and Dr. Kinsella. Both the doctor-patient relationship and the bond between Paul and his younger brother are beautifully developed, and the story of Paul's candor and courage is convincing, sad but never morbid, in a book that has depth and integrity.

Sullivan, George. *How Do They Build It?* Westminster, 1972. 110p. illus. \$5.95.

R
5-8 A survey of recent progress in the several fields of civil engineering is illustrated with well-placed and labelled photographs and diagrams. The text covers various kinds of buildings (skyscrapers, prefabricated housing), bridges, highways, underwater construction, and power plants that use geothermal energy, as well as the new techniques and tools that have been developed. The writing style is brisk and straightforward; the divided bibliography and the index are extensive.

Thomas, Dawn C. *Downtown Is*; illus. by Colleen Browning. McGraw-Hill, 1972. 45p. Trade ed. \$4.95; Library ed. \$4.72 net.

Ad
3-5 Handsomely illustrated with soft paintings in black and white, an urban story describes the adventures of Flip Jones, who makes his first trip from Uptown to Downtown. Flip is familiar with the busy life of Harlem, but he knows that Downtown seems to be the "most action place" there is. When he finds a dollar bill in the street, Flip takes the A train. The rest of the story consists of an account of the sights he sees. There's some interest in the New York scene, but the plot is frail and the writing style pedestrian.

Tobias, Tobi. *A Day Off*; illus. by Ray Cruz. Putnam, 1973. 24p. \$3.86.

R
K-2 A book that should bring a recognition-reflex gleam to the eyes of its audience is illustrated with humorous pictures that capture the mood of the text. It isn't a story with a plot, but a situation expanded and relished in just the way children daydream extravagantly. Once a year, the speaker (a wily young male) says, how nice to be sick. Just a little sick, sick enough to be fussed over but not restricted to bed, sick enough to have lunch on a tray but not too sick to join the hamburger-eaters at the dinner table, sick enough . . . and so on.

Tobias, Tobi. *Marian Anderson*; illus. by Symeon Shimin. T. Y. Crowell, 1972. 40p. Trade ed. \$3.75; Library ed. \$4.50 net.

R
2-4 Beautifully illustrated with the soft and gentle faces that are Shimin's distinctive style, a biography of the great singer is simply written, dispassionate in tone, and balanced in treatment. The text describes the now-familiar (but never before so competently written for very young readers) story of the small girl in Philadelphia whose big, golden voice was so appreciated by the members of her church that they financed her first professional training. The rest is musical history.

Toone, Betty L. *Appalachia*; The Mountains, The Place, and The People; illus. with photographs by Joyce Hoffman. Watts, 1972. 90p. \$3.75.

Ad
5-8 A long first section about the Appalachian mountains includes facts about the formation of the system, the north and central mountain ranges, and the Appalachian Trail. The second section discusses the region that is usually referred to as "Appalachia," its settlers, the way of life, the legends; Part III describes the children of Appalachia by giving a detailed description of the life styles of three children. The book does give—especially in the third section—a broad picture of the qualities that distinguish the people of the region, but it is weakened by the slow pace of the first section and by the solid, deliberate writing style. An index is appended.

Turska, Krystyna. *The Woodcutter's Duck*. Macmillan, 1973. 32p. illus. \$5.95.

An old Polish tale is illustrated with paintings that are romantic, beautifully composed, and full of action. The townspeople make fun of young Bartek, the woodcut-

R
K-3 ter who takes such tender care of his pet duck, but his kindness to animals is appreciated by a frog that he rescues. A magic creature, the frog rewards Bartek with a secret power: he can whistle up a storm and stop it by whistling again. When a blustering army officer demands his duck for dinner, Bartek uses the magic to frighten him; again the man insists on having a duck dinner, again Bartek calls forth a storm. The officer's soldiers, realizing that their leader is not a man of his word (he had promised, while frightened, to forget his demand) strip him and make Bartek their commander. Although the last action strikes a dubious note, since such investiture usually came from above, the tale otherwise is typical of the folk genre: the reward for virtue and the use of a magic token. Very nice.

Ward, Lynd Kendall. *The Silver Pony; A Story in Pictures*. Houghton, 1973. 176p. \$5.95.

R
2-4 A story, episodic in structure, is told without words. A farm boy wakes and goes about his chores, he sees a winged horse and calls his father, who sees nothing and spans his son. Then, in a series of flights on the magic horse, the boy flies over the world; he drops an apple in the hands of an Eskimo child, gives sunflowers to a girl living in an isolated lighthouse and another on an urban rooftop; he rescues a lamb on a mountain crag, flies into a sky filled with missiles, falls, falls . . . and is found by his parents lying on the grass in his pajamas. A doctor is called, the boy recovers, and the story ends with the child happily embracing a new pony. The episodes have action, the story each tells is clear; the only weakness of the book is that the pace is monotone. The pictures are handsome.

White, Ron. *All Kinds of Trains*; illus. by John Young. Grosset, 1972. 56p. Trade ed. \$2.95; Library ed. \$3.94 net.

Ad
4-6 In oversize format, this has two or three pictures of trains on each double-page spread, each picture accompanied by a paragraph of text that gives facts about the distinguishing features, the route, statistics on size and weight, or the date the train was first operated. There are separate sections on record-breakers, underground or mountain trains, long-distance trains, etc. but the coverage is not comprehensive. While the subject has appeal and the book has browsing use, the lack of uniformity of information or of an index or table of contents limits the book's usefulness. This was first published in England (under the title *All Sorts of Trains*) but it includes trains from many parts of the world.

Whitney, Alma Marshak. *Leave Herbert Alone*; illus. by David McPhail. Addison-Wesley, 1972. 30p. \$4.25.

R
3-6
yrs. How sad to love and suffer rejection! Jennifer doted on Herbert, the cat that lived next door, but her parents and her older brother were always telling her to leave Herbert alone. "Herbert," she would scream happily when she saw the cat . . . but Herbert would run away. Once she was contentedly beating a toy drum and dropped it with a crash at seeing Herbert . . . Herbert streaked off. Convinced at last that Herbert would respond to no overture, Jennifer sat eating a tuna fish sandwich when Herbert appeared. She sat very still. She didn't scream. The cat drew closer. Very gradually, she held out a bite of tuna, and by the time her father came home, there was Jennifer sitting on the front steps with Herbert purring away beside her. Children can enjoy anticipating the cat's reactions and feeling superior in the knowledge that animals shouldn't be frightened; for those children who don't already understand, this is a painless lesson in how to make friends with an animal. And it's a satisfying story, simple as it is, with a conflict, a resolution, and wish granted.

READING FOR TEACHERS

To order any of the items listed here, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Carlson, Ruth Kearney. "The Creative Thrust of Poetry Writing." *Elementary English*, December, 1972.

Chambers, Dewey. *Children's Literature in the Curriculum*. Rand McNally, 1971. 226p. \$6.95.

Chase, Dennis. "Sexism in Textbooks?" *Nation's Schools*, December, 1972.

Cleary, Florence. *Blueprints for Better Reading*. H. W. Wilson Co., 1972. 312p. \$14.00.

Dillard, J. L. *Black English*. Random House, 1972. 362p. \$10.00

Dillingham, Peter. "The Literature of the American Indian." *English Journal*, January, 1973.

Downing, John. "A Child-centered Dictionary." *Elementary School Journal*, February, 1972.

Geeslin, Dorine and Wilson, Richard. "Effect of Age on Reading Interests." *Elementary English*, May, 1972.

Kraft, Linda. "Lost History; The Treatment of Women in Children's Encyclopedias." *School Library Journal*, January, 1973.

Spache, George. *Good Reading for Poor Readers*. 8th ed. Garrard, 1972. 300p. paper. \$4.95.

Thelen, Judith. "Everyone shall have the right to read, but who's going to teach them?" *Reading Teacher*, April, 1972.

University of Chicago. Laboratory Schools. *Media Review*; A new selective critical review of non-print media for elementary and secondary education. 11 issues yearly. Introductory subscription rate, January-August, \$6.00. Media Review, Laboratory Schools, University of Chicago, 1362 E. 59th St., Chicago, Illinois 60637.

Zimet, Sara Goodman. "The Messages in Elementary Reading Texts." *Today's Education*, January, 1973.

